

- Gatsby's actual life history
- Time gap
- Tom and Gatsby meet briefly
- Time gap
- Daisy and Tom go to Gatsby's party
- Gatsby is upset
- Nick reflects that Gatsby's dream is over bc it has been obtained

Form, Language and Characterisation

- The way in which we are told of Gatsby's abrupt transformation of James Gatz highlights how complete and sudden was his utter reinvention of himself
- Vivid descriptive language is used to describe Gatsby's state of mind in the past, helping to characterise Gatsby as a wild fantasist
 - 'his heart was in a constant, turbulent riot'
- Dialogue between Tom and Gatsby demonstrating a potentially possessive and competitive streak within Gatsby
 - He is 'moved by an irresistible impulse' to talk to Tom and does so 'almost aggressively'
- Slightly more sinister character of Daisy which helps to prepare the reader for her betrayal of Gatsby
 - Her voice was 'playing murmurous tricks in her throat'
 - The way Daisy is 'offended' by all aspects of the party apart from the 'lovely' movie star
 - 'blossomed for Gatsby like a flower' foregrounding her beauty and charm but also implying that now the best part of Daisy has gone, like a flower in bloom
 - Daisy will never be able to live up to the 'colossal vitality' of Gatsby's 'illusions'
- Gatsby's conversation with Nick in which he outlines his desires
- Bathos foregrounds the fantasised basis of Gatsby's dreams and discredits any hopes of its realisation
 - 'the rock of the world was founded securely on a fairy's wing'
 - Paradoxical 'unreality of reality' adding to the construction of Gatsby's dream as an illusion

Structure

- Episodic in structure
- Focuses on many separate events leading up to Gatsby's final party
- The mention of the reporter and that 'Gatsby's notoriety... had increased all summer until he fell just short of being news' helps to highlight his success
 - Also suggestive of dangerous excess
 - As though Gatsby's story is about to spiral out of control
- Fitzgerald uses Gatsby's memories to start and end the chapter with an account of Gatsby's life with Dan Cody and Gatsby's first kiss with Daisy
- Nick returns to the main time frame of the novel and explains how little he saw Gatsby 'for several weeks', continuing with chapter 6's theme of Nick as an outsider
- The first official meeting between Gatsby and Tom which is somewhat anticlimactic
- Dialogue with Tom in which he questions who Gatsby is
 - Mirrors the conversations back in Chapter 3 and highlights Tom's ignorance at this stage
- Nick's reconstruction about the past, dreamlike
 - A night Gatsby spent with Daisy five years before

- Plaza hotel scene
- Myrtle killed
- Nick watching Daisy and Tom eating dinner, encounters Gatsby

Form and Language

- Daisy and Jordan are like 'silver idols'
- The imagery of the first chapter is repeated but now corrupted, as the room is 'dark and cool' and they are 'weighing down their own white dresses against the singing breeze'
- Gatsby is surprised at the appearance of Pammy
- Contrast with the way in which Gatsby 'floats' and the coolness
- The way in which Daisy relates him to an advert, too good to be true
- Gatsby's observation that Daisy's voice is 'full of money' and relating her to medieval imagery, idealised and unobtainable, royalty
- The use of dialogue to convey Tom's enflamed temper and the build towards his climactic contest with Tom
- Wilson compared to a 'doll' and his grief at Myrtle's death
 - With the 'doll' analogy perhaps conveying how he will become Tom's puppet

Structure

- The opening conveys, simultaneously, the height of Gatsby's hopes and yet a sense of something ominous to come
 - As he signals his belief that he's achieved his goal by turning off his lights, ordinarily a symbol of hope
- The intensity of the heat creating pathetic fallacy and reflecting the build-up of tension
- Jordan's denial of Daisy's morbidity and assertion that life starts over in the fall
 - But her words are belief by the contents of the chapter
- The rising tension throughout
- Myrtle's death and Gatsby's continued naïve hope even though he is 'watching over nothing'

Narrative Perspective

- Nick seems to feel that codes of behaviour cannot endure in the heat
 - Reflecting, perhaps, his belief that events at this point are so extraordinary that normal moral standards do not apply
- Nick emphasises his own fallability in this chapter as he admits he is becoming confused by the heat
- The way in which Nick relates events he was not directly part of when it comes to Myrtle's death
 - Creating a sense of narrative distance
- Nick becoming 'sick' of the lot of them and refusing to go with them into the house
- Nick sees Tom and Daisy through the window and knows they have re-established their bond but chooses not to share this with Gatsby

Setting

- The changes in the house due to Daisy's influence, perhaps reflecting something destructive about her impact on Gatsby
 - 'the whole caravansary had fallen in like a card house at the disapproval in her eyes'
- The wind in the Buchanans' house is only 'faint' and the breeze is now artificial, coming from fans, perhaps symbolising stagnation
- The intensification of pressure as they move into New York